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THE MUSIC

AND

MUSICAL NOTATION

OF

VARIOUS COUNTRIES.

BY

LOKE NATH GHOSE,
HONORARY REGISTRAR, BENGAL MUSIC SCHOOL, AND AUTHOR OF MUSIC'S APPEAL TO INDIA.

"However degenerate the Hindoos may now appear, we cannot but suppose, that, in some early day, they were splendid in arts and arms, happy in Government, wise in legislation and eminent in knowledge."—SIR WILLIAM JONES.

For Gratuitous Circulation.

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1874.

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TO

HIS EXCELLENCY THE RIGHT HON'BLE

THOMAS GEORGE BARING, BARON NORTHBROOK OF STRATTON, G.M.S.I.,

Viceroy and Governor-General of India.

MY LORD,

I am highly honored by the permission your Excellency has been graciously pleased to grant me in dedicating this my little book, "THE MUSIC AND MUSICAL NOTATION OF VARIOUS COUNTRIES," to your Lordship; which, I am confident, will derive an additional value and attach a greater importance in elevating a taste for Music amongst our countrymen from the countenance of so noble and supreme a Ruler, who takes deep interest and delights in the progress of all sorts of polite learning and advancement.

I have the honor to be,

MY LORD,

With the greatest respect,

Your Excellency's most obedient servant,

LOKE NATH GHOSE.

Calcutta, June 30, 1874.

PREFACE.

THIS little book contains some of the most popular accounts of music and musical notation of various countries, collected from a large number of both ancient and modern works, together with additional hints and suggestions for the information of those who now take the liveliest interest in the subject of which it treats.

The countries therein have been alphabetically arranged except Hindoostan, which has been treated in the last; the object of which will be known to the readers from the perusal of the entire subject. Of all the places in Europe, I have touched Sympheropol and Greece, of which the latter flourished in music in antiquity. The musical notation of almost all Europe being a uniform one (with the exception of the European Turkey and some rural districts) a mere comparison of it has been made with our present system of notation by Professor Khetter Mohun Gossawmee; not with a view to excel or surpass the European Stave, but to exhibit

that our system is easy and well adapted to our country, *vide* Hindoostan, No. XXV, pp. 50-51.

Although Dr. Burney, Sir John Hawkins, Sir William Ouseley, Sir William Jones, Captain Willard, G. F. Graham, Esq., Arthur Whitten, Esq., Hamilton Bard, Esq., W. C. Stafford, Esq., Councillor Tilesius, M. Villoteau, and several others have remarked, that the European system of notation does not possess sufficient signs to note down the music of the ancients, we must admit that it is an improved one suited to all the characteristics of the European music.

I would also beg to notice, that owing to almost total absence of written music from the time of the Mahomedan oppressions in India, our countrymen had been so prejudiced, that several of them still hold a belief that "music cannot be either written on paper or taught scientifically." In order to convince them of the utility of our present improved system of notation, as well as to prove the existence of written music and systematic musical teachings amongst our ancestors, I venture to offer this musical contribution to the public, with a hope that it may be re-

ceived with indulgence notwithstanding its shortcomings, and in the event of its proving to be acceptable, I would feel myself sufficiently remunerated.

For the supply of several books, informations, as well as ready help, I have been highly indebted to the kindness of Rajah Sourindro Mohun Tagore, President, Bengal Music School ; and my cordial thanks are also due to my worthy teacher Baboo Kally Prossono Banerjee of that Institution for his teaching me music while I was a student, and, at my special solicitation, taking himself the trouble of explaining the European system of notation.

CALCUTTA,

Koomartolly, June, 30, 1874.

L. N. GHOSE.

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THE MUSIC

AND

MUSICAL NOTATION

OF

VARIOUS COUNTRIES

(ALPHABETICALLY ARRANGED.)

I.—AFRICA.

In some countries of Africa, the diatonic and pentatonic scales are frequently used.

Hottentots in South Africa are very much fond of these scales like the natives of the Polynesian Islands. The Negro tribes in Western, Eastern, and Southern Africa, *viz.*, the Ashantis, Woloffs, Mandingos, and others, have various songs in mixed times but have yet a very rude system of musical notation.

The *Dahomans* or the people of *Dahomey* in Africa are said to possess musical ears. They can distinguish musical notes if played or sung from a little distance.

Commander F. E. Forbes, in Vol. I, page 87, of his work, Dahomey and the Dahomans, remarks, "How quickly the black ear catches a tune." The Dahomans ought to be praised for their having a conception of musical notes which we call *soor-boda.* Those, who are deprived of this power, will

never be able to distinguish the musical tones—to note down their own or foreign airs and to appreciate them properly.

In Hindoostan we do not call them to be good practical musicians who are deficient in this respect, as also in *Loyboda* or the conception of time, which is called *Taul* in Hindoo music.

Our musicians exert from the beginning of their study to be masters of these two principal parts, and specially of the former, i. e., *Soorboda* ; their attention is closely drawn to perceive by the ear the difference of tones, semi tones, and quarter tones for the purpose of understanding the distinction existing between any two *Râgs* or *Râginees.*

To possess a musical ear requires long practice and self-exertion. *Siren* and other instruments alone cannot improve our ears though they may help us a great deal.

The females of Africa are accustomed to singing. Winwood Reade, Esq., in his work, *The Savage Africa*, pp. 228, 245, has mentioned about the following song of a Negro mother to her babe :—

> "Why dost thou weep, my child ?
> The sky is bright, the sun is shining : why dost thou weep ?
> Go to thy father ; he loves thee, go, tell him why thou weepest.
> What ! thou weepest still ? thy father loves thee ; I caress thee ;
> yet still thou art sad.
> Tell me then, my child, why dost thou weep ?"

Such kind of songs are really natural and advantageous to all as they can elevate the taste for music and power for attaining social refinement.

II.—AMERICA.

In America nearly all the foreign races who settled there have comparatively preserved more or less their own music.

In Mexico and other places, the Spaniards have introduced their *Bolero* song and dances. In Brazil, the *Modinha* songs of the Portugese are in regular practice together with the modes of common and triple times. Some of the Indians of America still possess the musical notation inherited from their ancestors, *vide* Mr. Catlin George's work respecting the music of the American Indians. He has said that the North American Indians though less advanced in music, use signs written upon birch-bark to recollect their national tunes. There are various signs of which I put one or two for the inspection of the readers.

This symbol indicates that the air or song should continue; and this signifies to raise the voice an octave higher. Dr. Schoolcraft has copied many American figures which he called "mnemonic symbols for music."

These figures are mere drawings of the Sun, Moon, Venus, &c., applied in the American songs for the purpose of recording and recalling to the mind of a vocalist a complete song.

III.—ARABIA.

The accounts of the musical system used by the Persians and Arabians, are not very satisfactory. The Arabs are said to be the first writers who treated

music scientifically, but the system much resembles that of the Hindoos. They use quarter tones like us.

M. Ginguené has said that "The Arabian Music is all performed in quarter tones, and like other Oriental people they never pass from one sound to another, however distant, either in the ascending or descending scale, without running through all the intermediate intervals; and these continual slides of the voice constitute in their opinion the charm and grace of their melody. They have no knowledge of harmony and in their concerts all the parts are performed in unisons and octaves." I have also learnt that while the Arabs were wandering tribes, there was no cultivation of music among them; simply they used some rude species of songs to encourage and excite their camels on long and tiresome journeys.

One of those songs is quoted below from the Veiled Prophet of Khorassan, with its foot note.

> "Yet hark! what discords now, of every kind,
> Shouts, laughs, and screams are revelling in the wind;
> The neigh of cavalry;—the tinkling throngs
> Of laden camels and their drivers' songs."

"The camel driver follows the camels, singing, and sometimes playing upon his pipe; the louder he sings and pipes the faster the camels go. Nay, they will stand still when he gives over his music."

The Arabs, in fact, do not possess any authentic proofs as to their having cultivated music prior to the Hindoos. They acquired a taste for it and

other fine arts after their coming to be known as conquerors among the nations of the world. This has been confirmed in the Arabian Treatise on Music, that "After the spread of Islamism, on becoming masters of the world, the Arabs acquired a taste for the pleasures of life,—they became polished and refined. Bagdad became the centre of good music; plays were performed, acted in costume; musical instruments and various kinds of dances were invented; and under the fostering care of Haroun-al-Raschid, whose name is familiar to every one in connection with the fascinating tales, The Arabian Nights, a knowledge of them soon spread through those countries which had any intercourse with Arabia." Among all the Arabic musical works the one by Mikhael Meshakah of Damascus is said to be the best and useful. This work has been partly translated by Eli Smith, Esq., who says that the notation of the Arabs is written in their own character, i. e., alphabetical like our old system of Sumeshur.

Arthur Whitten, Esq., said, that "Their manner of noting music is by forming an oblong rectangle, which is divided by seven lines perpendicular to its sides, representing, together with the two extreme lines, eight intervals. Each line is of a different colour, and bears a separate name and number, which, compared with our simple system of notation, is extremely complex." But, in my opinion the Arab music is taught orally as well as by means of notation.

IV.—ARMENIA.

The music of the Armenians is good and from the treatise of Alishan's Armenian popular songs we can find that they had signs applicable to their music. In their hymn books there are signs placed upon the words of the songs just like the hooks, curves, angles and lines, &c..

V.—ASSYRIA.

The Assyrians are very hard-working men and proficient in all kinds of arts. Their taste for music was great. M. Rollin, Esq., states, in his Ancient History, Book IV, Sec. II, page 174, that, "It is no wonder, if, in a country like Asia, addicted to pleasure, to luxury, and to voluptuousness, music, which gives the chief zest to such enjoyments, was in high esteem, and cultivated with great application. The very names of the principal styles of ancient music, which the modern has still preserved, namely, the Doric, Phrygian, Lydian, Ionian, and Æolian, sufficiently indicate the place where it had its origin; or at least, where it was improved and brought to perfection. We learn from Holy Scripture, that in Laban's time instrumental music was much in use in the country where he dwelt, that is, in Mesopotamia; since, among the other reproaches he makes to his son-in-law Jacob, he complains, that by his precipitate flight, he had put it out of his power to conduct him and his family "with mirth and with songs, with

tabret and with harp." In Daniel III, 4 and 5, there is a passage as follows. "Then an herald cried aloud, To you it is commanded, O people, nations and languages, that at what time ye hear the sound of the cornet, flute, harp, sackbut, psaltery, dulcimer, and all kinds of music, ye fall down and worship the golden image that Nebuchadnezzar the King hath set up." All these facts corroborate that the music of the Assyrians and other ancient nations of Asia flourished and decayed while Europe was in a state of darkness and barbarity. From an early period it was highly esteemed and encouraged by them and that it formed a principal feature in all kinds of ceremonies. The musical scales of the Assyrians are almost like the Indians, Chinese, Japanese, Burmese, and others. Their melodies are very soothing, simple, and impressive. Several European musicians have compared many of them which are composed in the Pentatonic scale with that of the old and much admired Scottish airs notwithstanding a great difference that exists between them with regard to their respective musical compositions, time, modulation, &c.

The Assyrian airs may in some respect agree with those that are composed in the *Orub*,* species of Hindoo Râgs and Râginees.

The Assyrians, I believe, had some kind of musical

* The Sanscrit term *Orub* means five, i. e., a Râg in which five musical notes are used, but the *Orub* species of Hindoo Râgs and Râginees differ each other in certain points. Though they contain five notes, yet they are not exactly like the European Pentatonic Scale.

notation as it will appear from the following extract from Sir Henry Rawlinson's Letter, dated April 1853, that "On the clay tablets which we have found at Ninevah, and which now are to be counted by thousands, there are explanatory treatises on almost every subject under the sun; the art of writing, grammars and dictionaries, notation, weights and measures, divisions of time, chronology, astronomy, geography, history, mythology, geology, botany, &c."

VI.—BURMAH.

THE songs of the Burmese are considered to be very melodious. Captain James Low and Mr. Fowle have translated several popular tunes of the Burmese and Siamese which they presented to the Royal Asiatic Society of Great Britain and Ireland—both of whom asserted that the Burmese and Siamese musical scales are like the Hindoos, and that each has a musical notation of their own.

VII.—CEYLON.

THE music of the Singhalese is still similar to that of the Hindoos.

Mr. Joinville has said, that "music appears to have been formerly cultivated in Ceylon and reduced into principles." In Asiatic Researches, Vol. VII, page 399, it has been mentioned that "There are pieces of music to be seen in regular notes in some of the old

books in the Pali tongue." I can safely remark that the names of the seven musical notes of Ceylon are identical with those of Hindoostan.

VIII.—CHINA.

THE Chinese have seven musical notes, but the Rev. E. W. Syle wrote in English nine, including one and a half octaves, viz., *ho, sz', yih, zang, tsei, koong, van, lieu, oo,* which correspond with the French pronunciation of De Guignes', *ho, se, y, chang, tche, kung, fan, lieu, ou.* They are denoted in Chinese characters, thus :—

合 四 乙 上 尺 工 凡 六 五

The Chinese notation seems to be, therefore, alphabetical. They have several signs for time and other purposes relative to music which are to be found in the work, "Voyages à Peking, Manille, et l'Ile de France," Paris, 1808, Atlas No. 92, by M. De Guignes. Some of which are only represented below.

This sign is for the repetition of a note. This signifies a pause. This a rest. These and are put behind the notes for the regulation of time. This is placed below a note to double its duration, and this—means the completion of an air or song.

Like the Hindoos the Chinese held music in the highest perfection, and called it to be "The science of sciences, the rich source whence all others spring." They use music in their festivals, marriages, births, theatres, and religious ceremonies, &c. But, we regret, the loss of their musical works which were

burnt some 2,000 years ago by the order of the Emperor Shihuang-ti, though we know not why ?

Bishop Hurd, in his Voyage to China, remarked, that the music of the Chinese is like the Grecians. Dr. Lind, who dwelt for years in China, assured Dr. Burney that the melodies he had heard bore a strong similarity to the old Scottish tunes, but The Abbé Roussier observed, that "It is not my intention to insinuate by this, that the one nation had its music from the other, or that either was obliged to ancient Greece for its melody, though there is a strong resemblance in all three. The similarity, however, proves them all to be very natural and more ancient than they seem to be."

I may be here allowed to state that the music of the Chinese as well as of the Hindoos was from ancient time in a state of highest perfection, and that neither of them was indebted to Greece. Though the progress of music is much less at the present time among the Chinese and Hindoos, yet both of them still possess praiseworthy characteristics for not having as yet undergone any change under the influence of foreign system. I am also of the same opinion with Arthur Whitten, Esq., who said that "The Chinese are extremely tenacious of old customs : and this favors the idea of the high antiquity of this simple music, in other words, that it owes its origin to China rather than to Scotland."

To my greatest delight some European writers have faithfully remarked, that the Hindoos, Chinese,

and other Asiatic nations, do not like European music. W. C. Stafford, Esq., has said, that "The Chinese shewed the most marked indifference for English music when they heard Lord Macartney's band, observing that it was not made for Chinese ears; and in this, as in other instances, they but follow the example of their ancestors: for Pere Amiot and Father Semedo notice their contempt for European music in their days. The former had two of Rameau's best pieces, Les Sauvages and Les Cyclopes, played to them, and was surprised to find that they made little impression upon the audience. Yet they seemed perfectly well aware of what ought to be the effect of music: for one of them said, after the performance was over, "Our melodies go from the ear to the heart, and from the heart to the mind; we feel them; we understand them; but the music which you have just played we neither feel nor understand—it does not move us." He farther observed, "Music is the language of feeling, all our passions have their corresponding tones and proper language; and therefore music, to be good, must be in accord with the passion it pretends to express." A European, on the other hand, I should remark, is equally justified in disliking the melodies of the Asiatic nations or Râgs and Râginees of the Hindoos. We are assured he will never be able to appreciate them even having a considerable knowledge of the science of Acoustics unless he commences from an early age with the practice of music of any of the Asiatic countries

notwithstanding he may pretend to know and understand much about it after a mere cursory view of the frets of certain musical instrument and calculating the vibration number of the seven musical notes and their intervals.

IX.—DAMASCUS.

Dr. Frankl states that the music of Damascus is like the Hebrews. The natives of Damascus are always in the habit of singing religious songs composed of different languages such as, Hebrew, Arabic, &c.

Their notation is so much popular that several writers ascertain that the system of notation employed in the Greek Church is ascribed to St. John of Damascus, who is reported by some to have been the inventor of several signs and characters of the alphabet arranged in different ways for notation in the eighth century.

X.—EGYPT.

Egypt may be called the fountain from which music and all other arts and sciences were diffused over the greater part of Europe. The Egyptians are still said to have been the inventors of numerous musical instruments. Mercury is said to have been the inventor of Lyre, &c., but I am fully convinced that the most of their instruments were borrowed from India as will appear from the following remarks of Dr. C. F. Rimbault, ll. d., on the subject of stringed instruments, that :—" Remembering that Solomon obtained wood for his psalteries by distant commerce, it is remarkable that the wood of this instrument is what Rosellini calls, " A Mahogany (Swietana), from

the East Indies and which the Egyptians must have obtained through commercial channels."

Mr. F. J. Fetis has said on the subject of his bow instruments, that:—" India appears to have given birth to bow instruments and to have made them known to other parts of Asia, and afterwards to Europe. There no conjecture is needed, for the instruments themselves exist and still preserve the characteristics of their native originality." He has further said that " there is nothing in the West which has not gone from the East." This is indeed very true, since the Bible, the life, and soul of the Western nations has been transmitted from the East to the West. The Egyptians used the enharmonic scale like the Indians, Arabians, and Persians. And, from the most ancient time, hieroglyphics were used by them for noting down their songs. Specimens of which have been given below.

Hi tên én tên	Thrash ye for yourselves,
Hi tên én tên âûû	Thrash ye for yourselves, O oxen,
Hi tên én tên	Thrash ye for yourselves,
Hi tên én tên	Thrash ye for yourselves,
Têhá êr âmû	The straw which is yours,
Khâû ên nébû tên.	The corn which is your master's.

The above is an extract from the song of the thrashers given in the Introduction to the Study of the Egyptian Hieroglyphs, by Dr. S. Birch, page 266. The system of hieroglyphics in music is properly speaking very imperfect.

XI.—FALASHAS.

The Falashas are reckoned to be a kind of Hebrew sect in Abyssinia. Their present state of music differ very much from that of their brethren in India, Cochin, China, Jerusalem, Egypt, Poland, Galicia, Barbary States, Germany, Tangier, Turkey and other places.

We regret that they have ignored their old customs and rules specially in not using music in religious performances. Rev. H. A. Stern remarked that they even do not blow the *Shophar* at the "Feast of Trumpets." For this particular reason I believe some writers have doubted whether they still profess the "Jewish faith." Dr. Latham said that their peculiarities in music, religion, &c., have a close connection with those of the *Ghas*, a negro tribe.

XII.—GREECE.

The old enharmonic genus of the Greeks are almost like the Hindoos. The ancient Greeks had a very rude system of musical notation which con-

sisted of a rod or a piece of wood in which notches had been cut in various shape. But, this system will appear less rude than a similar one which is still in existence among the low and ignorant men of the rural districts of some Europeon countries. On a reference to The Bardic Museum by Edward Jones, London 1802 page 4 it will be found that this kind of notation is in use among the blind bards of certain Celtic races. The notched wood system of notation serves to recall to mind their national songs as well as poetry.

Dr. Burney and Mr. Fetis have said that the Greeks of the middle ages used the characters of the demotic alphabet to determine the duration of notes, &c., of which Dr. Burney gave specimens in his History of Music,—See Vol. II, page 50.

Mr. Fetis said, " After this detailed analysis of the system of notation employed in the music of the Greek Church, and after comparing its signs with those of the demotic character in use among the Egyptians, can we for a moment doubt that the invention of this notation is to be ascribed to that ancient people, and not to St. John of Damascus?" Further he remarked that, " I have not the least doubt that this musical notation belonged to ancient Egypt." But, Mr. C. Fauriel states that the Greeks learnt philosophy, music, painting, and all other sciences and arts from Pythagoras who came to India. I cannot, therefore, refrain from remarking here that before the time of Pythagoras, there was

no alphabetical system of notation in Greece. In Encyclopœdia Britanica, it has been plainly written, " That Pythagoras borrowed from them the greater part of his mystical philosophy, his notions respecting the properties of numbers as expressive of physical laws, his doctrine of the transmigration of souls, and the arguments by which he inculcated the unlawfulness of eating animal food, seems to admit of no doubt whatever ; for all these things are of the very essence of Brahminism, and are to this hour taught and enforced by the sácred order in India." Professor Khetter Mohun Gosswamee has also said in page 75 of his work, Sangitsara, that the alphabetical system of notation which was used by the Greeks had been borrowed from India. I cannot, however, believe that the Greeks borrowed the alphabetical system of notation from the Egyptians as stated by Mr. Fetis. In American Encyclopœdia, Vol. IX, it has been stated, that 2,000 years before the Christian era there was no cultivation of music in Egypt. If this statement be true, how then can it be possible that the Greeks borrowed the alphabetical system of notation from the Egyptians. Hence I can infer that the system of notation in question is surely an imitation of the Sanscrit system existed in India long before the cultivation of music in Egypt and the time of Pythagoras. But, in the course of time the manners and customs of the Greeks as well as their Sciences and Arts have been altered to a different shape and improved to a greater extent than that of India

which commenced to decay from the time of Alexander, as she was successively placed under the sway of different conquerors.

Several ancient historians have confirmed this fact, that the transmigration of Asiatic music into Europe was made through Greece. They said, that the Greek musical instruments were identical with the Indian ones, which are now transformed into different shapes in different countries by means of improvement. It has been also remarked by some modern writers, that the names of the three ancient modes, known as Dorian, Phrygian, Lydian, Æolian and Ionian, corroborate that the music of the Greeks was originally obtained from Asia Minor and Egypt, and that the inhabitants of Egypt were regarded by the ancients, as an Asiatic nation, as their language was a part of the Semitic, the Hebrew, and the Assyrian, and their manners almost equal to that of the people of Asia. Again, some authors assert, that Sido, a Phœnician woman, first brought music into Greece.

"Thus Lucan sings :—
Phœnicians first, if ancient fame be true,
The sacred mystery of letters knew;
They first, by sound, in various lines design'd,
Exprest the meaning of the thinking mind;
The power of words by figures rude convey'd,
And useful science everlasting made."

From these, and several other historical evidences we can conclude with diffidence, that Greece in its infancy was more indebted to India for the im-

provement and civilization of her sons than to Egypt or any other country. It is she, who in particular sent out to India, Pythagoras and some men of intellect, to work in her (India's) invaluable mines of knowledge, and carry an unlimited amount of wealth to her own untaught and unwealthy land.

XIII.—HEBREW.

In Hebrew music there are curious theories and symbols of notation. The Hebrews or Jews are well acquainted with singing, but they pronounce the notes by the accents of their vowels which do not altogether displease our ears. They have harmony, which differs very much from the European combination of notes. The Hebrews are very fond of their national airs, so that, even during their captivity in Egypt, they sang their own melodies for the purpose of alleviating their sorrows and softening their pains. Arthur Whitten, Esq., informs us that the Hebrews "During their bondage and tribulation in Egypt, which lasted 215 years, the melodies sung in happier days were not forgotten, but silently cherished as medicine to the breaking heart."

> There is a charm, a power, that sways the breast;
> Bids every passion revel or be still;
> Inspires with rage, or all our cares dissolve;
> Can soothe distraction, and almost despair,—
> That power is music.—Armstrong.

But their sorrows were forgotten when, at last, after the passage of the Red Sea, they were per-

mitted to regain in safety the shores of Arabia. Then their lamentations gave way to an outpouring of joyful thanksgiving expressed in an anthem rising jubilant to the heavens. A universal hymn, which for beauty and majesty, has no equal in the language of any nation, chanted by six hundred thousand voices blending in a massive chorus, proclaiming the boundless mercy of God to his chosen people. "Who is like unto Thee, O Lord, among the gods? Who is like Thee glorious in holiness, fearful in praises, doing wonders? The Lord shall reign for ever and ever." We cannot realize the sublime effect of this concert, the imagination soars to those realms where all glorified and risen men all the hosts of angels, unite in their heavenly Hallelujahs. In the performance of this ode the people were divided into two great choirs, Moses and Aaron being at the head of the men, and Miriam at the head of the women. The passage runs: "And Miriam the prophetess took a timbrel in her hand, and all the women went out after her with timbrels, and with dances. ex. xv; 20. Here, then, we have the fact clearly stated that both men and women took part in the song; from which we may gather that the principles of music were generally diffused amongst the people, and not confined to religious services alone, or to any particular class of men." Their music is closely connected with that of their neighbouring nation, the Assyrians. The Hebrews even during the Babylonian capti-

vity made no modification in their music, although they adopted the Chaldæn language. They are, indeed, highly remarkable for preserving their national music which ought to be an example to all lovers of nationality. It would be also borne in mind, that those men who do not wish or like to preserve it, are deserving of all contempt.

XIV.—INCA PERUVIA.

THE music of the Inca Peruvians is like the Aztecs in Mexico. The Pentatonic Scale is in much use among them, and their musical signs are somewhat like the North-American Indians.

XV.—JAPAN.

THE songs of the Japanese are mostly religious. I quote below the translation of one of their songs, vide Manners and Customs of the Japanese in the nineteenth century, etc., New York, 1845, page 214.

"Upright in heart be thou, and pure,
So shall the blessing of God
Through eternity be upon thee;
Clamorous prayers shall not avail,
But truly a clear conscience,
That worships and fears in silence."

With regard to their notation, Mr. Saris states in his account of the year 1611, that "Their tunes were pricked."

XVI.—KAMTSCHATKA.

THE music of Kamtschatka is not good. The Kamtschadales have certain number of songs famous in the name of *Aangitsch* songs. These songs were said to have originated from the combination of some notes produced by a flock of *Aangitsch* or water birds in Kamtschatka. George Wilhelm Steller, has only said something about their music, but no mention is made about their notation. I can conceive, that the Kamtschadales had at least some rude signs for recording music.

XVII.—LOO-CHOO ISLAND.

THE music of the Loo-Choo Islanders is like the savage nations. Their dancing is remarked by several writers as "hooping," because they jump furiously upon one leg. This kind of dancing is very rude, and it may be compared with the Kangaroo dance of the Australians, Buffalo dance of the North American Indians, and the Bear dance of the people of Kamtschatka. Various musical historians have remarked that these peculiar dances were imitated from the movements of some animals, *viz.*, buffalo, bear, &c., while the people of the above places were perfectly barbarous.

XVIII.—MALAYS.

THE songs of the Malays of the Indian Archipelago are beautiful, and their females are well accustomed to sing songs.

John Crawford, Esq., stated in his History of the Indian Archipelago that "The dancing of the Malays and other Asiatic people is neither gay nor animated." Several other European writers have similarly remarked that they do not like our singing and dancing just as our countrymen are in the habit of disliking European ones. The cause of this mutual distaste is principally owing to the difference of taste, manners and customs. This, I believe, will be confirmed by all reasonable men.

XIX.—NEW ZEALAND.

The New Zealanders or Maories though addicted to cannibalism, are possessed of a fine ear for distinguishing the quater tones. Mr. Davies tells us, that the succession of intervals used by the Maories is like the *Enharmonic genus* of the ancient Greeks and that he studied himself more than 20 years to distinguish their songs for the purpose of being competent to note down a large number of them in the European system of notation by inventing new and additional symbols. Councillor Tilesius, also informs us, that nations more barbarous than the natives of Nukahiva, and other places in Asia intone distinctly quarter tones in their vocal music. It will not be therefore a presumption on my part to remark, that it is very difficult, though not impracticable for the Europeans to distinguish quarter tones by the ears.

XX.—PERSIA.

LONG after the conquest of Persia by the Arabs A. D. 641, the music of the Arabians and Persians was said to have been amalgamated. They still use one-third tones or the short intervals like the Hindoos, who made use of them from an early period. Mr. Layard states that the Persians are indebted for their civilization, religion, and sciences to the Assyrians which I think may be true, but have to remark, that the Persians have not borrowed music from the Assyrians. Prior to the incursion of India by the Arabs A. D. 664, music was highly condemned by them with regard to Islamism. Arthur Whitten, Esq., has also said that "No sooner had the Arabs conquered Persia and established a Mahomedan dynasty than they sought to destroy every vestige of the greatness of her ancient institutions. The practice of any but the Mahomedan religion was forbidden : and the Parsees who refused to abandon the ancient system of their ancestors were driven to the plains of Kerman and Hindustan, and have been wanderers ever since. The Koran was to be the book of books : all other learning being deemed useless to the faith of Islam ; and it was decreed that all her sacred records, her codes of law, the literature of the ancient Magi, and the rich store of works on the arts and sciences then extant should be committed to the flames. This ruthless act was duly carried into effect ; and thus perished, in a brief hour, the results of labour of successive

generations, collected during a period of three thousand years."

It is therefore difficult to give a faithful account of music practised in the ancient time by the Persians, but so far it can be conjectured that many Persian musical works have been translated from the Sanscrit books, Ragdurpun, Sangit Durpun, Sangit Rutnakur, &c. From "Ramgully" a Persian work on musical notation, we can find that the system of notation used by the Persians is like the old system of the Hindoos.

XXI.—SYMPHEROPOL.

THE Jews of Sympheropol (a town in the Crimea) are great lovers of music. Though their musical scales are not well known to us, yet they appear to be those of the modern Hebrews.

Singing, dancing, and playing instruments always take place in their wedding festival which is indeed somewhat peculiar to the Europeans and other civilized nations of the world. The custom of binding the eyes of the bride and plunging her several times into the water, is an extraordinary one. E. D. Clarke, Esq., in part first, page 547, of his "Travels in various countries," remarked thus : "After this, being again dressed, she was led blind folded as before, to the house of his parents, accompanied by all her friends, who were singing, dancing, and performing music before her. In the evening her intended husband was

brought to her; but as long as the feast continued she remained with her eyes bound."

I am, however, astonished for not being able to understand the motive why the eyes of the bride were bound and dancing performed before her, while she could not either see or enjoy properly the musical entertainments fixed for the wedding occasion.

XXII.—SANDWICH ISLAND.

THE Sandwich Islanders are in the habit of singing sacred songs. Captain Cook, in his Voyage to the Pacific Ocean, remarked, that these Islanders are accustomed to sing hymns in chorus both in the time of preparing and drinking Kava, a kind of liquor made out of the roots of certain pepper plant. It would have been a matter of greater delight and praise, had these Islanders used to sing songs in some solemn and religious affairs than in drinking or amusing in such sluggish entertainments.

XXIII.—THIBET.

LIKE the Hindoos, the Bhudists in Thibet perform an annual ceremony in honor of their dead relatives accompanied with music. These Bhudists informed Captain Samuel Turner, that their "music was written down in characters which they learnt."

XXIV.—THE YEZIDIS.

The Yezidis or devil-worshippers in Kurdistan sing religious hymns in Arabic, which are to be hardly understood by any except their priests and chiefs. Their musical entertainments are chiefly conducted under the direction of *Kawals*, a class of priests who manage themselves to play flutes and other musical instruments.

Mr. Layard remarks, that their music sometimes appears to be very solemn, and sometimes too harsh and unpleasant.

XXV.—HINDOOSTAN.

The music of Hindoostan (India) was highly cultivated from the time of the heroic ages. It is believed to have been ascribed to Gods, and that it formed a main branch of study among the ancient Rishies, who used to read Sam and Rig Vedas in musical tones, appertaining to certain Rágs and Ráginees. There are six Rágs and thirty-six Ráginees in Hindoo music. To Mohadeva is ascribed the creation of the five principal Rágs, *Sree*, *Basanta*, *Bhyraba*, *Punchuma*, and *Mhaga;* and to Parbutty, his wife, only one Rág, the *Nat Narayuna.* Each of these Rágs have six consorts, called Ráginees, which have been again multiplied to an unlimited number. W. C. Stafford, Esq., has correctly said, that our Rágs and Ráginees are very numerous, and which amounted

to 16,000. The Sanscrit names only of the six Rágs and thirty-six Ráginees, are given in the table below:—

Names of the six Rágs.	Names of the six consorts of each of the Rágs, called Ráginees.
Sree ...	Malasree, Triboni, Gouri, Kedari, Mudhoomadhubi, and Pahari.
Basanta ...	Desi, Doybogiri, Boyrati, Torika, Lulita, and Hindoli.
Bhyraba ...	Bhoyrobi, Bangali, Soyundobi, Ramkiri, Goojri, and Goonkiri.
Punchuma ...	Bivasa, Bhoopali, Kurnati, Pathungsika, Malobi, and Putomunjori.
Mhaga ...	Mullahri, Souroti, Sahari, Kowsiki, Gandharee, and Hurrosringhar.
Nat Narayuna ...	Kamodi, Kulliahni, Ahviri, Natika, Sarungee, and Hambiri.

The above table was inserted in my subject on Hindoo music, which appeared in the "Englishman" of the 4th October, 1873. On a kind reference to that article, my learned readers will be able to know, in short, the Hindoo Shurograms compared with the European scales—the divisions and sub-divisions of Rágs and Ráginees—the description of Alaps, Gits, Gutts, Songs, Tauls, and musical instruments, &c.

I think it my duty to record here, that I am highly indebted to some of our respectable European patrons and encouragers of Hindoo music, who kindly appreciated my article named above, and desired me to reprint the same in pamphlet form, which I soon wish to do for circulation amongst them. Now, I have the pleasure to state, that our seven musical notes of the *Pracrita Shurogram*,* viz., *Sadja*, *Risava*, *Gandhara*, *Muddhuma*, *Punchuma*, *Dhyvuta*,

* *Pracrita Shurogram* means the natural scale.

Nishada, or their initial letters S*a*, *Ri*, *Guh*, *Muh*, *Puh*, *Dha*, *Nee*, correspond with the English notes C, D, E, F, G, A, B, or Do, Re, Mi, Fa, Sol, La, Si. The English Diatonic Scale is like our Pracrita Shurogram having five Sooras *i.e.* tones viz., Sa, Ri, Muh, Puh, and Dha (C, D, F, G and A), and two Urdha-sooras, i. e., semitones, viz., Guh and Nee (E and B).

When these notes are divided into twelve semitones, they form our *Bicrita* S*hurogram** like the English Chromatic Scale, having *Kamala*, i. e., flat and sharp (*Tibra*) Sooras. We use also the smaller intervals than semitones, called Srooties, which are almost like those of the Enharmonic Scale. They are twenty-two in number in the compass of our Pracrita Shurogram, as specified in the following table with their respective names :—

Names of the Hindoo notes.	Number of Srooties.	Sanscrit names of the Srooties.
Sa to Ri ...	4	Tibra, Koomudbuti, Mundah, Chundabuti.
Ri to Guh ...	3	Doyabuti, Runjonee, Rutika.
Guh to Muh ...	2	Rowdri, Krodhi.
Muh to Puh ...	4	Bujrika, Prosarini, Priti, Marjonee.
Puh to Dha ...	4	Khiti, Ruckta, Sundipiny, Allaponi.
Dha to Nee ...	3	Mundunti, Rohini, Rumiah.
Nee to Sa of the next Suptuck or Heptachord ...	2	Oogra, Khovini.
TOTAL NUMBER OF SROOTIES ...	22	

* *Bicrita Shurogram* means the artificial scale.

From the simple calculation of the number of Srooties we can form different kinds of scales. About these and other interesting matters regarding Hindoo Music, Sir William Jones, Sir William Ouselley, Captain N. A. Willard, Francis Fowke, Esq., J. D. Paterson, Esq., Arthur Whitten, Esq., W. C. Stafford, Esq., and others have written treatises, &c., of whom the first three gentlemen are remarkably known for having written elaborately on the subject. But, the informations being mostly gathered from the Mahomedan Ostauds,* I have found in them several misinformed statements, of which one may be here pointed out from Sir William Jones' Dissertation on the musical modes of the Hindoos, given in Volume III, of the Asiatic Researches. Sir William Jones has said, that our S*adja* or S*a* corresponds with the English *A*. It would have been correct had he stated that our *Sadja* or *Sa* is synonimous with the English C. We must not however put Sir William Jones to blame as we believe, he must have surely been guided by Pear Khan or some other Mahomedan Ostauds of his time, who had, of course, some private motives in misdirecting him. None will deny that the most of the Mahomedan Ostauds are naturally trained up to deceive everybody, except their own creatures, for the purpose of gaining their livelihood and keeping a mystery in their musical teachings. Sir William Jones has sadly mistaken the Hindoo Rág or Ráginee for mode, which should have been properly

* *Ostauds* mean Teachers, (generally meant for those who teach music.)

called *T'hat* as explained by Captain N. Augustus Willard, that, "The word "mode" may be taken in two different significations, the one employing manner of style, and the other a key,* and strictly speaking, this latter is the sense in which it is usually understood in music. Mode in the language of the musicians of this country is, in my opinion, termed *T'hat*, and not Rág or Ráguinee, the signification of which terms should be limited to that, given by Dr. Carey. As amongst us there are two modes, the major or the minor, so the natives have a certain number of T'hats, to each of which two or more Rags or Raginees are appropriated. If these signified mode, each should require a different arrangement, which is certainly not the case. Any one may convince himself of this, by procuring a performer on the *Sitar*. This instrument has moveable frets, that are shifted from their places, so that when the instrument is properly adjusted, the fingures of the left hand running over them, produce those tones only which are proper for the mode to which the frets have been transferred, and no other. Let the Sitar-player be desired to play something in the *Raginee Uluya*, and after he has done that, tell him to play some other Raginee, without altering the frets, and it will be seen, that other Raginees may be performed on the same T'hat. On the other

* Mode, in music. A regular disposition of the air and accompaniments relative to certain principal sounds upon which a piece of music is formed, which are called the essential sounds of the mode.– ENCYE. BRIT.

hand, after he has played Uluya, let him play *Lulit*, or *Voyrubee*, or *Caffee*, &c., and he will be obliged to alter the *T'hat* or mode by shifting the frets. This proves that the former are all in the same mode or *T'hat*. It is true, that a Raginee is not to be considered exactly in the same situation as a tune is amongst us. It is not strictly a tune, according to the acceptation of the word, as its definition given hereafter will shew. A T'hat comes nearest to what with us is implied by a mode, and consists in determining the exact relative distances of the several sounds which constitute an octave, with respect to each other; while the Raginee disposes of those sounds in a given succession, and determines the principal sounds. The same T 'hat may be adapted to several Raginees, by a different order of succession, whereas no Raginee can be played but in its own proper T'hat. It is likewise not a song, for able performers can adapt the words of a song to any Raginee, nor does a change of time destroy its inherent quality, although it may so far disguise the Raginee before an inexperienced ear as to appear a different one."

C. B. Clarke, Esq., M. A., has also misrepresented our Rágs and Ráginees defining them to be modes and tunes in his letter No. 868, dated 17th May 1873, to the Director of Public Instruction as well as in his subject on Bengalee music which appeared in the *Calcutta Review*, No. CXVI, April 1874.

In the concluding part of his subject on Bengalee

music he has mentioned that, "It uses, besides the major and minor modes, thirty-four other modes not used in European music," which indeed seems to me very much absurd. First of all, I would beg to remark that Hindoo music does not possess 36 modes, and would therefore direct my reader's attention to the *correct* number of Rágs and Ráginees detailed in the beginning of the subject, and that neither of them can be equal in any way to the European modes, major or minor, as corroborated by the very able remarks of Captain Willard quoted above.

Mr. C. B. Clarke will really satisfy us if he could name the two particular Rágs or Ráginees (stated by him to be equal to the European major and minor modes) with their proper scales inclusive of *Ashtai*, *Untora*, *Sunchai*, and *Ahvogue*, used in *Alaps*, if he has any idea of them. We would also feel more indebted to him if he will take the trouble to mention the names of the remaining thirty-four modes alluded to in his last musical subject together with their *Shurograms*, as we are still at a considerable loss to trace from which of the Sanscrit authors such new and marvellous informations, have been gathered whether by his own researches or by informations conveyed to him by his talented Bengalee friends and musicians. With regard to his first letter, the Editor of the *Hindoo Patriot* justly remarked in his paper of the 15th September 1873, that, "We lately acknowledged the receipt of a Report on Hindoo Music, by Mr. Clarke, Inspector of Schools, and although it is based on

erroneous and imperfect information, it contains much intelligent criticism, which is entitled to attention. He has unfortunately gone to a wrong shop for his wares. He has based his report on Babu Nobin Chunder Dutt's Sungit Ratnakur, which is simply an ill-digested copy, indeed, originally an unacknowledged appropriation of Professor Khetter Mohun Gossami's Sangitsar. Mr. Clarke says, "that at Dacca he could not find any person, who could read the music or play the tunes." One gentleman was good enough to "give him a morning," and he learnt from him the method of tuning the sitara into various *modes* of Hindoo music." He had also the benefit of a sitting upon a harmonium of "an English-knowing Bengali lady." With such imperfect knowledge, we are not surprised to see, Mr. Clarke has come to the conclusion that "the boatmen's chants are the only music in Bengal that can properly be called music." If this is the opinion of many Europeans, as Mr. Clarke says it is, we can only regret it. Captain Willard, than whom no European we may say has written more intelligently or appreciatingly of Hindoo music, justly remarks, "if by Hindoostanee music is meant that medley of confusion and noise, which consists of drums of different sorts, and perhaps a fife—if the assertion be made by such as have heard these only, I admit the assertion in its full extent; but if it be so asserted of all Hindoostanee music, or of all the beauties which it possesses or is susceptible of, I deny the charge. The

prepossession might arise from one or more of the following causes ; first, ignorance, in which I include the one not having had opportunities of hearing the best performers. Secondly, natural prepossession against Hindoostanee music. Thirdly, inattention to its beauties from the second motive or otherwise. Fourthly, incapacity of comprehension. It is probably not unfrequent that all these causes concur to produce the effect." The sounds of the drum and the boatman's song are equally efficient tests of the merits of Hindoo music. If Mr. Clarke wishes to know what form of music is peculiar to Bengal, we can tell him that it is Kirtun."

With the exception of the above remarks of the Editor of the *Hindoo Patriot*, I am confident that my intelligent readers will be highly astonished when they will hear more of Mr. Clarke's opinion that the boatmen or the *Manjees* of Bengal are versed in Sanscrit. Mr. Clarke's knowledge therefore of both Sanscrit and Hindoo music proves to be very limited. He has simply preferred our *Gramia Gitikas* or the pastoral songs to those superior ones so renowned in their classic names, as *Dhroopud*, *Kheal*, *Tuppa*, *Chuttoorung*, *&c.*, possessing sufficient beauties and difficult characteristics. Leaving aside all the minor parts, I beg to state, in short, that the two musical subjects of Mr. Clarke alluded to above are full of numerical matter and laws of acoustic, which I consider not only difficult for us to understand, but also for several Europeans who

have not scientifically learnt the theory of sound and the mode of determining the laws of vibration, &c., as has been already remarked by the able Editor of the *Englishman,* in his paper of the 7th May 1874, in reviewing Mr. Clarke's subject on Bengalee music, that, "There is much in the article which it would be impossible for us to render intelligible to any one not possessed of a considerable knowledge both of the theory of music, and the acoustic laws on which it is founded." In fact, the Tyndall and Airy's theory of sound cannot be applied to our music, the subject themselves being far beyond the comprehension and capacities of even the senior students of this country, and which Mr. Clarke has himself confessed in para 8 of his letter No. 868, of the 17th May 1873, that "the subject of sound is as yet considered beyond the attainments of our honor M. A.'s in Mathematics." He has further remarked in para 7 of the same letter, that "Tyndall's Treatise on sound is in my opinion extremely superfluous so far as the mathematical undulatory theory of sound and music is concerned." From the perusal of the above remarks, my learned readers will surely arrive at a conclusion, that Mr. Clarke is of the same opinion with us, and not justified in discussing with the *nationalists* (as he called us to be) on the subject of Srooties in a principle so difficult and foreign. Had Mr. Clarke had a competent knowledge of Sanscrit, the *nationalists* would have been

exceedingly pleased to discuss with him on their Sanscrit principle of *Dhunimunjoree* and other Works on musical sound.

But Mathematics, on the whole, has also very little to do with music in general, and which is not our independent opinion but of several European theorists and professors of music. I beg to quote only one for the present from Dr. G. Weber's Work, who, as a renowned Professor of "The Hollandic Union for the Promotion of Music, &c.," wisely states, that, "For, most teachers of musical composition imagine that the theory of musical composition must necessarily be founded on harmonic acoustics, and, on this account, commence their books of instruction with arithmetical and algebrical problems and formulas ! But this seems to me, calling it by its proper name, nothing else than a mass of empty vagaries and an unseasonable retailing of erudition,—pedantry. For, one may be the profoundest musical composer, the greatest contrapuntist ; one may be a Mozart, or a Haydn, a Bach or a Palestrina, without knowing that a tone is to its fifth as 2 to 3 ; and it is, in my honest conviction, a mistake of teachers of musical composition, betraying a decided want of understanding of the subject, to mix, as they do, with the doctrine of musical composition, such demonstrations by fractions, powers, roots, and equations, and other mathematical formulas, from which to proceed in teaching the theory of musical composition : to me it appears just as it would for one to commence a

course of instruction in painting, with the theory of light and colors, of straight and curved lines; musical instruction, with the study of harmony; and instruction in language, with the philosophy of speech; or, to demonstrate the principles of grammar to a child, inorder to teach him to say papa and mamma."

I am sure that all the musicians of our country will be exceedingly surprised to hear that Mr. Clarke has proved by the law of acoustic that we have no quarter-tone, and that the number of Srooties fixed by our Sanscrit author is almost incorrect. It is a matter of pity that Mr. Clarke should say so, while several European musicians who have travelled over the different parts of Asia appreciated quarter-tones—not by their mathematical skill, but by their ears only (which of course are the best mediums to distinguish them.) Mr. Clarke again emphatically remarks, that the Bengali musicians exhibit quarter-tones on the sitara by flicking out the string, "so that, instead of a steady C, we can have a sound that rises to the quarter-tone above (there or thereabouts), and descends again by a rapid slur to the C," and interrogates, "Can any Bengali singer be produced who can sing the quater-tones between C and D, and afterwards the third tones between G and A? I will not say produced before me, as I am about to pledge myself to a total disbelief in the whole thing, but before any competent professor of music as Mr. Frye. I shall be excessively surprised if any

one Bengali singer can be produced who can even make the faintest approximation to success in such a feat, and I have heard many Bengali singers who appear to cause the greatest delight to Bengali musical audiences, and whom I have been assured are among the most admired singers in all Bengal." With respect to the above criticisms I may be pardoned to refute that Mr. Clarke is decidedly wrong in only naming "the third tones between G and A" since we could shew a fourth, *vide* my Table of Srooties, page 28. He must have either heard the playing by some inferior musicians of Bengal, who could never have been well trained up in sitara and could only have produced a twanging effect by their unmannerly and unpractised flicking of the *Nyucki* or the main string, which perhaps did not produce an exact quarter-tone, or Mr. Clarke could not have appreciated it by his ears. We would, however, be very glad to hear the names of the several musicians whom Mr. Clarke has classified to be the most admired ones in Bengal, as we do not reckon them to be such, simply on the ground of their not having succeeded to shew quarter-tones either in vocal or instrumental music. We leave to the readers to consider how far we are correct in our supposition based on the ground stated above, and cannot but state that Mr. Clarke's most admired singers must have been, as it appears to us, the common *ballad-singers* of the petty villages and towns. The *nationalists* are, however, well prepared when it suits conveniently Mr. Clarke to

make an appointment with them at some public place, such as, Town Hall, &c., to decide practically the question of quarter-tone. Let this novel and the most attractive matter be therefore demonstrated at once before a large audience composed of both foreigners and natives (of course, I mean those who have had the competency of being proper arbitrators in such musical controversy). Moreover, we hope, Mr. Clarke should not deny what Arthur Whitten, Esq., a good practical musician, remarked in his musical subject on Hindoostan. "But I have yet to observe that, while our system of notation admits of no sound of less than half a tone, the Hindoos in common with other ancient nations have quarter-tones, thus rendering it most difficult of imitation by Europeans. The execution of their music I hold to be impossible to all except those who commence its practice from a very early age."

Hence, in the broad face of statements and facts delineated above, Mr. Clarke's assumptions as obtained from his first letter, No. 868, dated 17th May 1873, that "one gentleman was good enough to give him one morning and he learnt from him the method of tuning the sitara into various modes of Hindoo music," seem to be an extraordinary one—more so in his having thus had the competency of passing a final judgment on the most profoundest subject—the Hindoo music.

Depending however on his self-admitted problem, may we not be permitted most humbly to ask, if

Mr. Clarke can confirm his assertion by displaying practically his musical talents at playing the Hindoo Rágs and Ráginees on the sitara? We leave to his good-self to fix upon the earliest opportunity for doing so.

My attention being now directed to a more important subject—the Hindoo notation (in which Mr. Clarke is equally interested) I differ commenting further on the question of quarter-tone, &c. At the present time when warm musical controversies and discussions are in great agitation both amongst ourselves and foreigners—involving questions of grave importance on music, a short account on the notation of *our* country will not be an unacceptable and uninteresting one.

It is a matter of great pity that some of our countrymen should still say that we had no system of musical notation. It is more to be regretted as they depend uselessly upon the words of our Mahomedan Ostauds, that "music cannot be noted on paper."

With a view to expel that gloomy and vague idea which has been firmly stamped in their minds, I have the pleasure to shew in the next page an exact copy of the old system of notation by Sumeshur, given in page 87, of the Asiatic Researches, Vol. III.

VASANTA.

The musical notes written in the specimen of our original notation shewn in the preceding page, were intended for one of the most beautiful odes of Joyadéva in *Rág Vasanta*, of which Sir William Jones, the most able and eminent Orientalist, has said in pages 85-86, of the Asiatic Researches, Vol. III, that, " It would give me pleasure to close this essay with several specimens of old *Indian* airs from the Fifth Chapter of *Soma ;* but I have leisure only to present you with one of them in our own characters accompanied with the original notes : I selected the mode of *Vasanta*, because it was adopted by Joyadéva himself to the most beautiful of his Odes, and because the number of notes in *Soma*, compared with that of the syllables in the Sanscrit stanza, may lead us to guess, that the strain itself was applied by the musician to the very words of the poet. The words are :—

Lalita lavanga latá perisílana cómala malaya samírí,
Madhucara nicara carambita cócila cùjita cunja catíré
Viharati heririha sarasa Vasanté
Nrityati yuvati Janéna saman sac'hi Virahi Janasya duranté.

'While the soft gale of *Malaya* wafts perfume from the beautiful clove-plant, and the recess of each flowery arbour sweetly resounds with the strains of the *Cocila* mingled with the murmurs of the honey-making swarms, Heri dances, O lovely friend, with a company of damsels in this vernal season : a season full of delights, but painful to separated lovers.'

On a reference to the Asiatic Researches, Vol. III, page 87, it will be found that Sir William Jones has also

noted the above Sanscrit song in English notation, which, I humbly take the liberty to state, do not appear to be a faithful representation of it, for the reason assigned before, that he made our *Sa* equal to English A, and as the song is not quite complete, I have the pleasure to introduce to my readers the entire ode in Bengali characters from one of the recent works of Professor Khetter Mohun Gossawmee, entitled "*Joyadéva's Gitgobinda.*"

ললিতলবঙ্গলতা পরিশীলন কোমলমলয় সমীরে
মধুকর নিকরকরম্বিত কোকিল কুজিত কুঞ্জকুটীরে ॥
বিহরতি হরিরিহ সরস বসন্তে
নৃত্যতি যুবতি জনেন সমংসখি বিরহিজনস্য দুরন্তে ॥
উন্মদমদন মনোরথ পথিকবধূজন-জনিত বিলাপে
অলিকুল সংকুল কুসুম সমূহনিরাকুলবকুল কলাপে ॥
মৃগ মদসৌরভ রভসব সম্বদনবদল মালতমালে
যুবজন হৃদয় বিদারণ-মনসিজ নখরুচিকিংশুকজালে ॥
মদন মহীপতি কনক দণ্ডরুচি কেশর কুসুম বিকাশে।
মিলিত শিলীমুখ পাটলি পটল কৃত স্মরতূণ বিলাসে ॥ ৪।
বিগলিত লজ্জিত জগদব লোকন তরুণ করুণ কৃত হাসে।
বিরহিনি কৃন্তন কুন্ত মুখাকৃতি কেতকি দন্তুরিতাশে ॥ ৫।
মাধবিকা পরিমল ললিতে নবমালিকয়াতিসুগন্ধৌ।
মুনিমনসামপি মোহনকারিণি তরুণা কারণ বন্ধৌ ॥ ৬।
স্ফুরদতি মুক্ত লতাপরিরম্ভণ মুকুলিত পুলকিত চূতে।
বৃন্দাবন বিপিনে পরিসর পরিগত যমুনা জল পূতে ॥ ৭।
শ্রীজয়দেব ভণিতমিদমু দয়তি হরি চরণ স্মৃতিসারং।
সরসবসন্ত সময় বন বর্ণন মনুগত মদন বিকারং ॥ ৮।

Professor Khetter Mohun Gossawmee has correctly noted in his work above alluded to, all the Sanscrit songs of Joyadéva in his improved system of notation, which have been much approved by most of the learned musicians of Bengal. But, we are sorry to notice, that several Mahomedan Ostauds say that it is altogether impossible to write music, while their predecessors in India have used and translated our old system of notation, in proof of which, the following specimen is given from the Oriental Collections, No. I, page 77, by Sir William Ouseley.

استاد	*Istaud*, i.e.,	*flow.*
رو	*Ro,*	*quick.*
گشت	*Gusht,*	*quaver.*
جمبان	*Jumbaun,*	*shake.*
کشید	*Kasheed,*	*lengthen, or continue the sound.*
طرح	*Thurrah,*	*double, but not so quick as to be confounded into one.*
طیپ	*Teep*	*Either of these words marks the note to be raised an octave.*
کپالي	*Kopaulee*	

All these, I believe, will leave very little doubt as to our having had a musical notation. We ought not to rely therefore on the remarks of most of the illiterate Mahomedan Ostauds as they and their advocates always fancy themselves to be professors of music, without having any scientific knowledge in them and I am rest assured, that they will never come to the way of improvement. As a proverb it is known to all reasonable men that "A fool may be 'wiser in his own conceit than ten men who

can render a reason,' and such an one is very likely to be an everlasting fool; and perhaps also it is a silly shame that renders his folly incurable."

"If fools have ulcers, and their pride conceal 'em,
They must have ulcers still, for none can heal 'em."

Hence, in spite of all the prejudices of the ignorant Ostauds, we must know that music or any subject which we may wish to commit to memory ought to be clearly written and drawn out into schemes, that is, theoretically with tables, figures, maps, diagrams, and notations, &c., for the purpose of assisting and improving the power of our memory. By this particular means, we can easily imprint on our minds the matter and words of different subjects, History, Geography, Mathematics, Natural Philosophy, Astronomy, Music, Poetry, &c., and recollect them sooner the more remarkable the writings may appear to the eyes. It is a matter of truth, that something which we have seen, is not so soon forgotten than that which we have simply heard. For instance, we can learn far better and in a shorter time the names of the sundry places of the earth by conversing with a map than by reading the history of their position some hundred times over and over in geographical works. Several learned philosophers have therefore reasonably said, that the power of the eye is greater than that of the ear. There is also a very nice piece of poetry to this effect.

"Sounds which address the ear are lost, and die
In one short hour; but that which strikes the eye
Lives long upon the mind; the faithful sight
Engraves the knowledge with a beam of light."

Music, therefore, can be easily remembered from notation than from any other source, and its multifarious advantages being well known to my worthy readers ; one thing only may be considered here, whether a universal system of musical notation is practicable and essential ? I think it is but very difficult to convert the peculiar kinds of notations of the different countries into one and a fixed system of musical notation. It is indeed, more impracticable, not only for the difference of taste, manners, customs, and religion, but principally, for the different kinds of alphabets in use among various nations. It is most certain, that as long as the alphabets are not becoming universal, one kind of musical notation cannot be adapted in the world. Some one of us might say, that our present Bengali notation cannot be used by all for its rules being written in Bengali characters, while others may assert that the European system of notation is equally unsuitable. As to be acquainted with the European system of notation, we are compelled to read the rules before we enter into practice. Now, if rules are required to be written in different characters for the sake of different notations how can it be probable to introduce one kind of musical notation ? For this particular reason, we ought to consider in the beginning, how to make the different alphabets equal and then the notation. The world will undoubtedly derive much advantage from one kind of alphabet universally used than from an uniform system of musical notation. From the use of one kind of alphabet

throughout the world, matters of much more importance such as mutual conversation, and other affairs relative to commerce will go on more smoothly and prove serviceable to mankind than that of one particular kind of musical notation. As the question of one kind of alphabet being used by all the nations of the world,seems to us (with all reasonings) impossible; the one in dispute, i e., the universal system of notation will as a matter of course appear no less. But, so far it may be conjectured that it will not be improbable at a time when the alphabets, religion, manners and customs of every color and creed will be one and the same. For all these reasons, I believe, there is no harm to follow and improve our old system of notation by *Sumeshur* than to imitate a foreign method by making additions and alterations in it. I am sure, that if recommendation be made to adopt the English system of notation, then that will be of no use to us nor to the Europeans. Suppose, if we make some additional signs for the purpose of noting down our music in the European system of notation, then it would do no material good to the Europeans particularly, because they will not fully comprehend them unless they are previously acquainted with the object for which the new signs are invented. Consequently, it will appear no less difficult to them than our present system of Bengali notation.

Besides, one or two signs are not quite sufficient to set Hindoo music, in the European system of notation

since it does not possess one or two characteristics as they are numerous in number used in Rágs, and Ráginees, Songs, Gutts, Tauls, &c., such as, *Srestalunckara*,* *Sunjogalunckara*,† *Moorchunna*,‡ *Krintuna*, *Spurso-Krintuna*, *Shoma*, *Bishoma*, *Utita*, *Unaguta*, *Aghata*, and *Birama*, &c.

Several European writers have confirmed this, and some of whose opinions are quoted below for the satisfaction of my inquisitive readers.

"A considerable difficulty is found in setting to music the Rágs and Ráginees, as our system does not supply notes or signs sufficiently expressive of the almost imperceptible elevations and depressions of the voice in those melodies; of which the time is broken and irregular."—W. OUSELEY.

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* In Sanscrit music, *Srestalunckara* means one of the principal ornaments of *Gutts* or tunes. It is generally called *Cher* by the musicians of our country, and the beauties of which are only produced from the most skilful manner of striking with *Mizrab*, the small number of wires attached to the side-pegs of the *Veena* or the *Sitara* instrument but always in accompaniment with the main ones (brass and steel). *Mizrab* is a Persian word—to strike. It is a kind of plectrum used on the top of the forefinger of the right hand to strike the wires of the *Sitara*.

† *Sunjogalunckara* in Sanscrit means the combination of two or more musical notes sounded together, but it is not exactly what is called in English harmony. It bears a close connection with the Sanscrit rules of the combination of the seven primitive colors used in painting. The principal parts of our *Sunjogalunckara* are termed *Badi-Sunjoga*, *Unoobadi-Sunjoga*, *Sujatia-Badi*, and *Bijatia-Badi*.

‡ The meaning of the words *Moorchunna*, *Krintuna*, *Spurso-Krintuna*, *Shoma*, *Bishoma*, *Utita*, *Unaguta*, *Aghata*, and *Birama*, used in Rágs, Tauls, i.e., time, and songs, &c., can partly be had from the Glossary attached to the Captain Willard's Treatise on Hindoo Music. Some of the above musical terms are, in my opinion, very difficult to be rendered English, and cannot be perfectly understood unless practically illustrated.

"Regarding the notation of India and the formation of scales little is known, owing to the absence of written music. Nor are the ancient Hindoo airs known to Europeans from the impossibility of setting them down according to our system of notations. The scale is named after the do, re, mi, manner :—Sha, Re, Ga, Ma, Pa, Dha, Ni, the octave being named after the first of the scale. The Hindoos have quarter-tones, a fact which renders it still more difficult to express their music by our own system." *Orchestra*, March 14th, 1868.

Hamilton Bard, Esq., who resided about twenty years in Calcutta when publishing his collection of the "airs of Hindoostan," candidly stated in his Preface, that, "It has cost the compiler great pains to bring them into any form as to time."

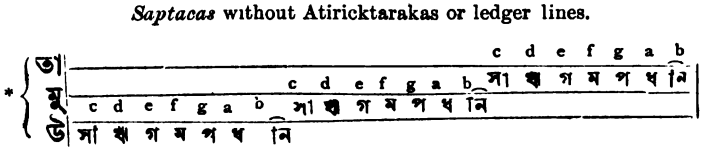
"Few of the ancient Hindoo airs are known to Europeans, and it has been found impossible to set them to music according to the modern system of notation, as we have neither staves nor musical characters whereby the sounds may be accurately expressed."—ARTHUR WHITTEN.

I have however noticed that we can probably note down European airs in our improved system of notation by Professor Khetter Mohun Gossawmee, and which is so simple that it answers our purposes very well, and that several of the learned community take it to be the best and revised system of Bengalee notation. The European system of notation is generally made upon five lines and four spaces called

Stave, upon which nine notes can be written, but according to our present system of notation, we can write 21 notes in our *Stabaca*, consisting of three lines intended for the three natural *Saptacas* or *Heptachords*, viz., *Udara*, *Moodara*, and *Tara*. In each line, we can note down seven notes belonging to each of the *Saptacas* with the exception of our two additional (ledger) lines, called *Utcha-Atiricktaraka* and *Nimna-Atiricktaraka* as represented below.

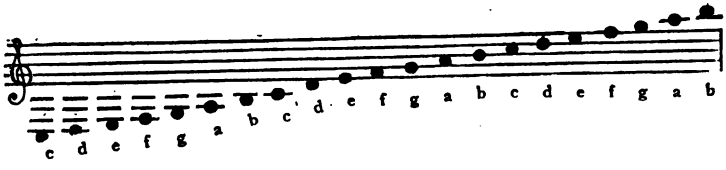
EXAMPLE I.

The Bengali *Stabaca* or Staff containing 21 notes of the three natural *Saptacas* without Atiricktarakas or ledger lines.



EXAMPLE II.

The European Staff containing the above 21 notes with the assistance of ledger lines below and above.



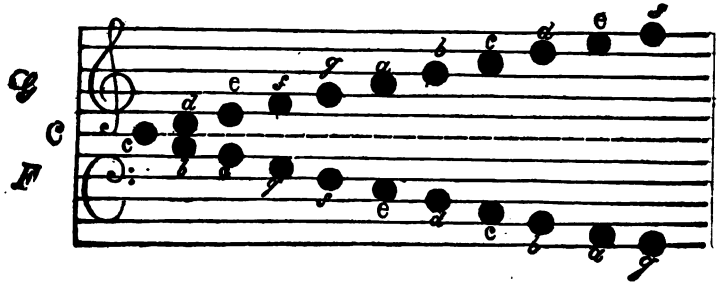
Another thing is to be observed in European notation, that the five lines do not include either the

* In the above example the line marked উ, contains 7 notes of the *Udara* or the lower Saptaca, the one marked মু, contains those of the *Moodara* or the middle Saptaca, and that which is marked তা, contains those of the *Tara* or the higher Saptaca. We have various signs for different purposes in practice which we put below and above the musical notes written in alphabets instead of dots used in European notation, but the description of which I think needless to be particularized here.

fixed note C or the fixed note F, but they include the fixed note G, which is called the G *clef* or *treble clef*, and in cases of writing for bass instruments or voices, five lines more are required to place below the *treble clef* called *bass clef*, which includes the fixed note F and makes in all ten lines, but according to Ouseley's work, eleven lines are also in use, i. e., one in the middle of the combination of the two staves (treble and bass) to represent the fixed note C. Now, whatever be the notes written in these eleven lines, called in English "*The Great Stave of Eleven*," they can be noted in our three lines with the assistance of one or two *Atiricktarakas* or ledger lines.

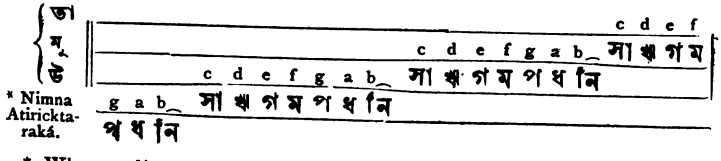
EXAMPLE III.

The European Great Stave of Eleven.



EXAMPLE IV.

The Bengalee Stabaca with one ledger line called Nimna Atiricktaraká.



* When a line is put above our Stabaca, it is called Utcha-Atirick-tarakhá.

From the above examples it will be apparent that our notation is not very complex, and that it does not occupy much more space and lines. But, this does not prove against the European system of notation, which is by all means an improved and a revised one, but suited to the Europeans only. Our system of notation, however worse it may appear to other nations, is good and advantageous to us, and we should not fail to seek the prospect of our own system, since that would be only reckoned to be more honorable than that of imitating any foreign method.

As I have already stated before, that every nation has its own system of notation, so we had our own. We have no need therefore of borrowing any foreign system of notation, by inventing new signs while we have before us the old system of Sumeshur, improved by Professor Khetter Mohun Gossawmee, which has been considered to be the best by most of the respectable native gentlemen of Bengal. Professor Khetter Mohun Gossawmee's another small book of notation, entitled the "Aekatana" or the "Bengalee Concert," published long before his valuable work Sangitsara, has also been highly commended by several of our countrymen; so much so, that it has been introduced in almost all the amateur native concerts, now honoring and assisting the best of our standing theatres in Calcutta. This is indeed a very good sign, that many learned men of this country are advocating their national airs and the notation. In fact, the musical works by Professor Khetter Mohun Gossawmee and

Rajah Sourindro Mohun Tagore, are very useful to us with regard to notation and musical composition. I have to congratulate them too highly for their labor and study of Sanscrit works. It would be no exaggeration on my part to speak the truth, that before the publication of their works Sangitsara, Jantra Khettra Deepica, Mridunga Munjoree, &c., there were few persons who could state anything of the science of Hindoo Music, and its Sanscrit principles. I am certain that even the Sanscrit terms for the three *Saptacas,* viz., *Udara*, *Moodara* and *Tara* were foreign to us.

Sangitsara must be acknowledged to be the first work, which enabled us to know systematically of Hindoo music—its theory and practice.

From the perusal of Sangitsara and several other standard works in use in the Bengal Music School, several intelligent persons of our country are now capable of discussing upon the theory of Hindoo Music, which was hitherto unknown to them. The establishment of the Bengal Music School, on 3rd August, 1871, has doubtless increased an earnest desire amongst our countrymen to learn music, and I entertain much hopes, that its number of students will be tenfold greater than what at present is, and as a matter of consequence, many of whom will at a time be competent to diffuse musical learning in different parts of India, when the names of both its founder Rajah Sourindro Mohun Tagore and Professor Khetter Mohun Gossawmee, will surely glitter all around.

The Rajah has really done and is doing much good towards the revival of Hindoo Music; not only at the expense of large sums of money, but also at the sacrifice of both corporeal and mental labor. His name will resound as widely as expressed by Arthur Whitten, Esq., in the latter part of his musical subject on Hindoostan, delivered at the Normal School, Calcutta, 12th May, 1866, which must not be out of place to be quoted here—"There are in your sacred writings, as I understand, faithful records of the systems of music practised by your forefathers. I would that I had words to stimulate some of my hearers to make that knowledge known. No translation has yet been made of these ancient treatises. Who is there among you who will give up some portion of his leisure daily to execute the task? You are all ambitious for distinction, for fame, for celebrity; then let me tell you that the name of that man who gives to the world the benefit of such labor as I have indicated, will be spoken of in every nation and language under the sun, as a scholar and a musician; and he will be justly esteemed as a worthy laborer for the benefit of his fellow-man and as an enlightened citizen of the world."

I would also take this opportunity to record my views, that our *country* owes too-much to the disinterested labor of the Rajah towards the improvement of our national music, that is—

"A debt immense of endless gratitude."

And would beg to close my brief History of Music,

with a request to my countrymen that they should all come forward to advocate the use of their national airs, melodies, notation, &c., which are of much value, or I should say dearer to us. From them, we can derive much advantage and can make the faithful expression of our feelings. We are naturally excited by the emotions of our hearts, and feel the greatest pleasure in singing our *national* songs, &c. Hence those who will appreciate them and be always willing to encourage their own music, will be universally praised, and I believe it would not be superfluous to state, that the song of one's own country is exceedingly sweet and inexpressively melodious, as our learned Skakespeare has it in his own delightful words :—

> " O it comes o'er the ear, like the sweet South
> That breathes upon a bank of violets,
> Stealing and giving odour."

FINIS.